THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

'79 **Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute. 800 Chestnut St.. S.F.** **Donation $2.** **Free coffee.** **For information call 586-8486.**

THURSDAY, NOVEMBER 1

LIGHT PLEASURES & Other Recent Films

NEELON CRAWFORD IN PERSON

The most distinguishing aspect of Neelon Crawford's work is his camera eye which with any true artist is unique and therefore becomes his signature. His images in themselves have such beauty and integrity as to transform his subject into a complete visual experience. Therefore each individual film becomes a virtual gem in the total fabric of his work. Writing in "The Night Times" Hal Aigner has said of his work, "So powerful are these works that, when presented in sequence, the dark seconds between movies become meditational pauses and, therefore, an integral part of the viewing experience -- opportunities to absorb and integrate what has just been seen, before taking the next plunge.

"As a result, what is billed as a series of shorts ranging from one to eighteen minutes in length, might be better described as a single cohesive work of epic cinepoetry." This program will feature the following films:

SPRING THAW, SARAGURO, ROAD SWEEPS, WINDOW DANCE, LAREDO SUGAR MILL, KMK CANE, PATHS OF FIRE II, BANANA LEAVES, LAGO AGRIO GAS BURN, SCREEN GEMS, UNTITLED (BULB), LIGHT PLEASURES, PASSING, SHIP SIDE STEEL PLATE LIGHTS and FIRE FLAMES.

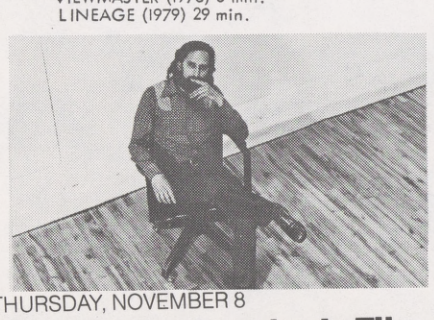
SUNDAY, NOVEMBER 4

VIEWFINDER and Other Animations

GEORGE GRIFFIN IN PERSON

Even though this is George Griffin's first one-man show at the Cinematheque his films are by no means new to our audiences. Parhaps the most accessable of the American independent filmmakers working in animation Griffin's films have been featured on various programs including the winners of many Ann Arbor film festival tours. This evening's program will feature the West-Coast premiere of his most recent film, LINEAGE, plus a selection of his earlier favorites--all crowd pleasers to be sure. Our program will include:

ONE MAN'S LAUNDRY (1971) 17 min.
THE CANDY MACHINE (1972) 4 min.
THE CLUB (1975) 4 min.
TRIKFILM I &III (1973) 5 min.
THE MEADOW'S GREEN (1975) 25 min.
VIEWMASTER (1978) 3 min.
LINEAGE (1979) 29 min.



Howard Guttenplan at Millenium

THURSDAY, NOVEMBER 8

Howard Guttenplan's Film Diaries

HOWARD GUTTENPLAN IN PERSON

"Unlike similar works by others who never seem to rise above the selfconsciously sentimental and nostalgic, Guttenplan's films are highly structured. The subject matter is seen with a very conscious painterly eye. His films cannot be classified as documentary either, for they contain a strong concern for texture and color that supercedes any mere recording of the external world.

"In NEW YORK DIARY 74, EUROPEAN DIARY 71 and various other films, the images are fragmented and dispersed, but full of a feeling of natural eye movements and quick observations. Sweeps, pans and zooms fly by rapidly. ...Sometimes a solid field of color will be juxtaposed with a short burst of fragmented movement only to return to a solid color field again. Slow movements, fast movements, no movement at all are unified into a total pattern. ...He creates a visual flow of rich impressions of singular intensity. There are always surprises. Is it a blue sky, or merely a small blue patch of color on a wall? Real objects and their shadows intermingle to such an extent that it is difficult to tell where one leaves off and the other begins....

"After viewing an entire program, one comes away not with memories of specific locations where the shooting was done, but rather with the feeling that one has experienced a journey through his mind's eye."
--Bob Cowan, "Take One"

Our program will feature the following films plus possibly two more recent films yet to be completed:

N.Y.C. DIARY '74 16 min.
WESTERN DIARY '75 17min.
EUROPEAN DIARY '78 13 min.
EUROPEAN DIARY '79 15 min.

SUNDAY, NOVEMBER 11

A FAMILY PASSION & Other Films

KATRINA MARTIN IN PERSON

Katrina Martin is a young filmmaker living in New York City whose films have an honesty and directness which is so refreshing and ultimately pleasing -- especially when contrasted to the present trend of academicism so rampant among the current generation of young filmmakers. She will show the following

A FAMILY PASSION (1977) 20 min.- is about my family. It's an idealized view, Arcadian, and a little silly. "...may be described by such words as ebulient, vivid, ingenuous, quick, red, charming. ... A gift of a movie."-Amy Taubin, "Soho Weekly News"

TYRONE PA. (1978) 16 min. - is about my hometown, using the local obsession with cars as a means to show the place.

SILKSCREENS (1978) 20 min. - These Japanese master silkscreen printers were beautiful to watch, and I filmed them to watch them better and to create a document.

FLOWERS AND BIRDS (1979) 17 min. - I'm on vacation with Bill's family and I follow them, bird watching. ... I set off into metaphor, appropriating what the place we were visiting was loaded with -- flowers and birds -- as symbols: obvious, time-worn, and easy at hand. The film I brought home turned out to be a lullaby.

DRAWING BREATH (1979) 17 min. - is about film generations, print generations, grain. The film has poetic associations with generations of a family, illness, death, imperfect creation; me moving about in a certain space trying to find, anxious inspiration.

ROSE-IRIS (1979) 4 min.- Light o' my heart, gladiola' my eye! this is a snapshot of my sister at her school, Fern County Croquet, which was her setting then.

THURSDAY, NOVEMBER 15

Bill Brand: Two Recent Films

BILL BRAND IN PERSON

It has been over three years since Bill Brand's last appearance here at the Cinematheque and it is with great pleasure that we present the West-Coast premieres of his two most recent films including a selection of his earlier works (t.b.a.) .

WORKS IN THE FIELD (1978) 40 min. - Consists of a series of short films which make use of computer generated mattes to break up and reconstitute mountain landscapes, Manhattan cityscapes and images from Popular Photography, Artforum covers, and a TVnews program. When this is combined with a found documentary about family life in Malaysia, the film becomes an essay on reading." - Bill Brand

"Initially, the computer grid interferes with your recognition of objects behind it. The screen is subdivided into a system of rectangles, resembling sprocket holes, which can be opened or closed. When opened we see what is directly underneath the rectangles; when closed , we see a black block. Brand can regulate the speed at which the blocks open and close as well as their size. The effect is often like an accelerated game of Concentration, the open rectangles allowing us to catch glimpses of objects, fragments of the images behind them." Noel Carroll ,'Soho Weekly News"

SPLIT DECISION (1979) 15 min. - is a dramatic narrative that illustrates, in soap opra fasion, life in Lower Manhattan and at the same time, dramatises some questions about the nature of filmic representation. "Split decision" is a boxing term used when the judges declare one fighter to be the winner by a non-unanimous vote. Here the fight is between the two heroes of the film who are seen intermittenly in a bar, negotiating a 'pick-up, and at home, breaking up over a domestic quarrel. The fight is also in the telling, between modes of conventional representation and modes of radical representation. That is, in the seeing, between recognizing a straight image which uses conventional continuity editing, and an image abstracted by computer-grids and interrupted, intermingled temporal flow. Underlying this is the conflict that comes from wanting to express and wanting to conceal emotional or psychological content." - Bill Brand

FRIDAY, NOVEMBER 16

The Canadian Creative Music Collective With Michael Snow,piano & trumpet;K.C. Sokol, piano; Al Mattes, bass; Nobuo Kobuoto, sax. $3.00 donation

SUNDAY, NOVEMBER 18

SAN FRANCISCO ZEPHYR

U.S. Premiere

BASTIAN CLEVE IN PERSON

Bastian Cleve is one of the very few German avant gardists whose work has gained public renown. This is evidenced by his winning West Germany's National Film Prize in both 1978 and 1979. Unlike his earlier in-camera compositions his recent work makes use of the optical printer on which he has become a virtuoso of renown. His latest film SAN FRANCISCO ZEPHYR ,a feature bases on a transcontinental train trip he took with his wife, is not only his most elegant and artistically successful but certainly his most accessable.

For example, the images seen from the train's windows are not only preserved but enhanced by Cleve's technique. A rodeo cowboy lassoing a calf is transformed in time and image until lasso and calf become the same. Tourists fade in and out before the camera, dissolving into the atmosphere in a schematic restlessness, which somehow heightens the grandeur of silent mountain peaks and glacier panoramas.

There are some 80,000 continuous exposures in SAN FRANCISCO ZEPHYR, and one would be hard put to discover a macro-structure which organizes the film and gives it its formal elegance. Cleve's loving approach to the images captured, reworked by optical printing of the most sophisticated nature, makes the whole trip from New York to San Francisco an exibition, a'National Monument." - notes from Pacific Film Archive

SUNDAY, NOVEMBER 25

"EMILY—third party speculation"

MALCOLM LeGRICE IN PERSON

It is always a distinct pleasure to host Malcolm LeGrice.

For not only do his films never fail to excite our sensibilities but the post-screening discussions are always sparked by his dry wit as well as his decisively sensual approach to his art. It is in this spirit that we present the West-Coast premiere of his feature length EMILY - THIRD PARTY SPECULATION.

"Emily, like LeGrice's previous film, BLACKBIRD DESCENDING, is preoccupied with the deconstruction of a narrative situation. That is the shooting and editing of the film at first suggests the coher nt space and time of a story But then LeGrice subverts the spectator's expectations about the spatio-temporal unity of the film in order to make the viewer aware of how his or her expectations are intimately bound up in the process of constructing an intelligible narrative.

"...In color, it begins with a dark shot of LeGrice, posed in front of an oriental screen...LeGrice is listening to music. Suddenly, the offscreen music stops; we surmise that someone has turned off an adjacent, though invisible, record player....We hear rustling and imagine that the offscreen agent is folding or unfolding some fabric; we hear a lamp flick on and off, and we see its effect - aimed at LeGrice, it makes his face appear jaundiced. We try to guess the cause of each sound but with little sense of certainty.

"Next, LeGrice cuts to the offscreen scene. We see a woman turn off a record player, clear a table, set it with glasses and a vase of flowers, and pour wine from a decanter. ...

"In the ensuing segments of the film LeGrice continues to elicit a comparative /contrasting mode of response from the spectator. He repeats the basic action of the woman clearing and setting the tabel but he changes the actress as well as the sequence of events.... In short, LeGrice sets in motion a play of differences that not only renders the situation self-contradictory as a narrative but which engages the spectator in subtle, discriminating acts of recollection and comparison. In this regard, EMILY affords the same grounds for esthetic pleasure as a film like ZORN'S LEMMA or NOSTALGIA. Indeed,... EMILY is completely successful and cerebrally exciting." - "Soho Weekly News" 4/12/79

THURSDAY, NOVEMBER 29

HINDERED

STEVE DWOSKIN IN PERSON

"An expatriate since around 1965, but a product of New York Underground of the 60' Dwoskin settled in London to work, to mature, to search for his own content and style. In the process of doing so he produced a series of unique works and has become one of the most inspiring figures on the London film scene.

"Artists' physical properties - eyes, arms, legs - usually do not come into the discussion of his work. But it would be impossible for me to talk about Dwoskin's films and ignore the fact that he has been a victim of either polio or some other kind of paralysis since a very young age and has been living and working on crutches ever since, with both legs totally disabled.

"Dwoskin's films are songs or odes to the flesh, to the woman's face, woman's body. The body, the health, the erotic energy of the flesh is pushed to the nth degree. That is one part of Dwoskin's cinema.

"Who else has thought so much and felt so deeply about the flesh, the body? ,perfect healthy flesh, limbs, curves, volumes, faces? Only one who has been deprived of most of it.

"... I cannot recall other films where the filmmaker has revealed himself more nakedly than Dwoskin has done in HINDERED. We are usually willing to reveal our emotional and psychological inadequacies - nobody can really check up on them anyway. We film our sex acts from sheer exhibitionism. But we hide our physical inadequacies. They hurt us, they embarrass us, they take our manhood or our womanhood away. Dwoskin's dedication to his art made him overcome all this and in HINDERED he reveals himself in his complete embarrassment and shame. Only great artists have done this in the past. Everything or nothing is the rule in art.

"...You have to hurt the flesh to really awaken it, to really awaken it to the fullest sense of living. Dwoskin's films burn with this desire. These are films about desire for living at its fiercest, at its most desperate. Messages written in red." Jonas Mekas , "Village Voice"

SUNDAY, DECEMBER 2

INDIAN INDIAN & Other Films

EUGENE BERNOFSKY IN PERSON

It is extremely difficult to describe the cinema of Eugene Bernofsky whose films escape current terminology. Suffice it to say they are genuinely personal with a deep sense of humanity reflected in a kind of perversity which makes them seem so peculiar on first viewing and even more peculiar on succesive viewings. For Bernofsky's persistant faith in obscurity has made him an unsought and unpopular filmmaker. Bernofsky has no audience because he has nothing to communicate in the normal sense of what is taken for communication. Individuals seeking enlightenment, entertainment, or fresh titillations find Bernofsky's films annoyingly boring. He says of himself, "I am partly involved with commenting upon the choices which imagined reality demands. But fundamentally, I don't give a hoot." It's difficult to find a positive word for Bernofsky: let's say he's generously vain! Don't come to enjoy yourself.

Our program will include the following films:

GROUP: BOULDER COLO. (1976) 16 min.- Subjective documentary of a neo-facist spiritual elite community of hip richies.

CIVIL WAR (1975) 7 min. - Depicts the unfulfilled promise of life which civilization employs to condition and stiffle the intelligence which it must control.

INDIAN INDIAN (1979) 14 min. - 1930's captured Smithsonian American Indian documentary footage irreverently edited by Bernofsky.

GLAMOUR (1969) - Recognizable images joined to a synthetic sound over effecting a catastasis of Id, including your own.

HIERARCHY (1979) 16 min. - Five obscure skits: Idol worship, reincarnation,rapport with plants, Mr Crusifixion and born again christian. The soundless beings who star betwixt each skit is the hierarchy generating the illusion and reality of the film and your relationship to it. - notes by E.B.

THURSDAY, DECEMBER 6

The Animated Films of Dennis Pies

DENNIS PIES IN PERSON

"These films reside in a category of imagery most resistant to verbalization."
-Anthony Reveaux

Our program will include the following films and perfromances:

VOICE PRESENCE FOR HAND HELD SCREEN 7min- projection and live performance.

THE NARES CHAMBER 6min. -projection and live performance.

TERMINAL SELF FOR WAX SCREEN 14 min. -projection and live performance.

SURFACE WORK (1978) 5 min.

MERKABA (1973) 10 min.

AURA CORONA (1974) 5min. - "Abstract pieces are occasionally too relentless or too precious for words, but AURA CORONA...is a pearly pleasure, cooly sensuous and elegantly casual, a treat for the eyes."
- Charles Champlin, L.A. Times

LUMA NOCTURNA (1974) 5 min.-"uses imagery evocative of night lights - from stellar constellations to airport lights - and mixes them archetypal and biological forms. The film can be viewed with almost equal weight as an impression of microcosmic or the macrocosmic."
- Ron Eppel, Filmmakers Newsletter

SONOMA (1977) 9 min. - "A dream-like abstract landscape evolves through lyrical graphic transformations." - Karen Cooper

HAND PIECE (1979) 12 min. - "Made as a tribute to my hands, the channel through which my energies become real on film. Much of the work was done on wax paper for its warm translucent quality - making the screen itself seem almost like skin." D.P.

SUNDAY, DECEMBER 9

Kuchar Bros.: Recent Films

GEORGE & MIKE KUCHAR IN PERSON

Here are four brand new films by the film world's most famous set of twins. What can we say except come early and get a good seat for the Kuchars are sure sell outs. Our program will consist of the following films:

BLIPS (1979) 30 min. - "The film raises the age-old topic of UFO's and how their threat leads to people's insecurities about themselves and their world. Kuchar's films consistently provide a moody world created by lighting and camera techniques along with a baffling screenplay."
- Peter Denning "Daily Cardinal

THE ASPHALT RIBBON (1979) 20 min.- A sentimental essay about a macho topic gets a severe mashing in this hybrid product of student-teacher interaction (Kuchar & film students under the severe budget slashing of producer, Anita Maquaw)

PRESCRITION IN BLUE (1979) 20 min. - The mispelled title hints at the reckless approach and drastic shooting schedule of another Anita Maquaw production. Working under limited funds and an offensive theme, George Kuchar and his crew of film students once again aim for the guts to bring up a multi-faceted splash of carnality.

BLOODSUCKER (1979) 17 min. - Mike Kuchar gets his summer filmmaking class to remake one of his 8mm classics, BORN OF THE WIND. The result of this venture, under his guidance, becomes a mummy of a different bandage.

THURSDAY, DECEMBER 13

The film work of Mark McGowan

MARK McGOWAN IN PERSON

Mark McGowan is a local filmmaker and a graduate of the San Francisco Art Institute. His films have been featured on various programs in the Bay Area including the Ann Arbor Film Festival of which his FRIDAY THE 13TH was a prize winner. The most striking aspect of his work is that no two films resemble each other. Each film masters an entirely new subject as well as a different set of techniques. Animation, video generated imagery, optical printing and straightforward editing as well as a sophisticated sound/image relationship all reveal a sense of struggle to create; create and move on.

Our program will include the following works by Mark McGowan:

FRIDAY THE 13TH (1975) 7 min. - "Was a remarkably compact welding of animation and 'real' photography giving imaginative and mysterious dimensions to the simple basic plot of an artist going from his room, taking a journey, and returning. McGowan seems to me an unusually promising filmmaker, joining strong talent in graphics with solid cinemathography and the ability to weave the two magically." Edgar Daniels 'Filmmakers Newsletter'

AFTER BECOMING BEFORE (1976) 20 min.

...HANGING SO CLOSE TO THE GROUND YOU CAN WALK RIGHT THROUGH IT (1978) 7 min.

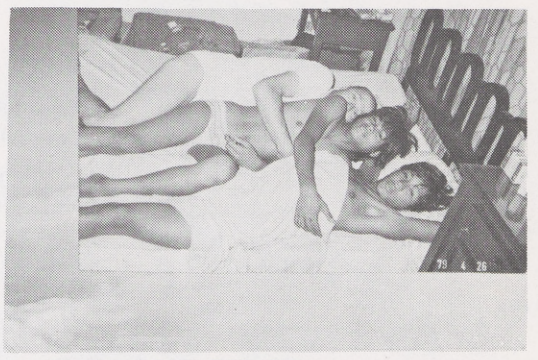
TRAFFIC IN RHYTHM LOGIC (1977) 7 min.

DEFINITIONS OF A CIRCULAR NATURE (1979) 9 min.

-----(CIRCLE)^2 (1979) 9min.

SLIP-MIXER SYMPHONY, IN D(EED) (1979) 10 min.

SCRATCH OFF/IN (1976) 14 min.



SUNDAY, DECEMBER 16

Made in the Philippines

BARON INFINITY AKA BYRON BLACK IN PERSON

Baron Infinity from Vancouver by the void is back. For those of you who attended his last performance here two summers ago you will remember what an extraordinary wit this man has, full of human warmth and energy. Yes, the Baron is back with two recently completed films made in the Philipines. They were so well recieved at the recent Northwest Film & Video Festival that the judges were hard-pressed as to which film should recieve the prize.

MANGO MAGRITTE (1979) 30min. - Elevates the mango to a very high place of dignity and honor. The lordly mango goes through a series of metamorphoses and accelerations including a very delicious looking daiquiri. Did you ever know the proper way to eat a mango? This film tells all.

FLOR FINA PILIPINA (1979) - A popular brand of Philipine cigars. On the surface the film is a documentary of the tobacco industry in the Philipines. But what he does with this is something else . He is constantly interacting with his subject - making constant interjections on the soundtrack - goofing on camera with the workers - reverently lighting up a choice stogie. And the puns keep coming.

"Sometimes a cigar is just a cigar." - Sigmund Freud

This program is supported in part by grants from the San Francisco Hotel Tax Fund and the National Endowment for the Arts, a Federal Agency.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List / Foundation for Art in Cinema / 339 Head St. / San Francisco, CA 94132